

To Miss Katherine Seymour Parsons

HORATIO PARKER

Op. 76

ALICE BRAND

CANTATA

FOR
THREE-PART CHORUS OF WOMEN'S VOICES
WITH
SOLOS AND PIANO ACCOMPANIMENT

POEM BY
SIR WALTER SCOTT

Vocal Score, 40 cents *net*

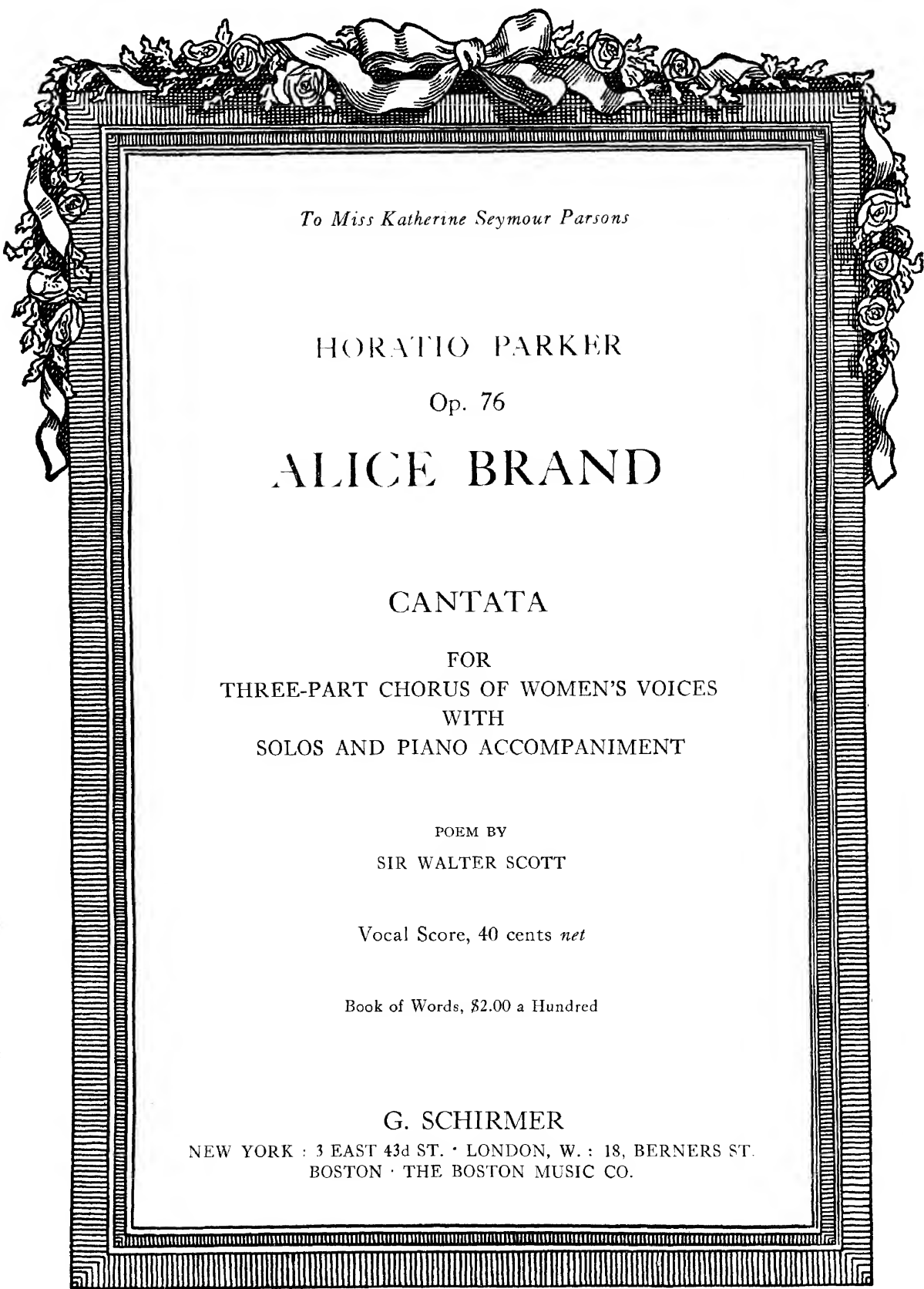
Book of Words, \$2.00 a Hundred



G. SCHIRMER

NEW YORK : 3 EAST 43d ST. • LONDON, W. : 18, BERNERS ST.
BOSTON • THE BOSTON MUSIC CO.

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ALICE BRAND

(*Sir Walter Scott*)

Merry it is in the good greenwood,
When the mavis and merle are singing,
When the deer sweeps by, and the
hounds are in cry,
And the hunter's horn is ringing.

O Alice Brand, my native land
Is lost for love of you;
And we must hold by wood and wold,
As outlaws wont to do.

O Alice, 'twas all for thy locks so bright,
And 'twas all for thine eyes so blue,
That on the night of our luckless flight
Thy brother bold I slew.

Now I must teach to hew the beech
The hand that held the glaive,
For leaves to spread our lowly bed,
And stakes to fence our cave.

And for vest of pall, thy fingers small,
That wont on harp to stray,
A cloak must shear from the slaughtered
deer,
To keep the cold away.

O Richard! if my brother died,
'Twas but a fatal chance;
For darkling was the battle tried,
And fortune sped the lance.

If pall and vair no more I wear,
Nor thou the crimson sheen,
As warm, we'll say, is the russet gray,
As gay the forest-green.

And, Richard, if our lot be hard,
And lost thy native land,
Still Alice has her own Richard,
And he his Alice Brand.

'Tis merry, 'tis merry, in good green-
wood;
So blithe Lady Alice is singing;
On the beech's pride, and oak's brown
side,
Lord Richard's axe is ringing.

Up spoke the moody Elfin King,
Who woned within the hill,—
Like wind in the porch of a ruin'd
church,
His voice was ghostly shrill.

Why sounds yon stroke on beech and
oak,
Our moonlight circle's screen?
Or who comes here to chase the deer,
Beloved of our Elfin Queen?
Or who may dare on wold to wear
The fairies' fatal green?

Up, Urgan, up! to yon mortal hie,
For thou wert christened man;
For cross or sign thou wilt not fly,
For muttered word or ban.

Lay on him the curse of the withered
heart.
The curse of the sleepless eye;
Till he wish and pray that his life would
part,
Nor yet find leave to die.

'Tis merry, 'tis merry, in good green-
wood,
Though the birds have stilled their
singing;
The evening blaze doth Alice raise,
And Richard is fagots bringing.

Up Urgan starts, that hideous dwarf,
Before Lord Richard stands,
And, as he crossed and blessed himself,
I fear not sign, quoth the grisly elf,
That is made with bloody hands.

But out then spoke she, Alice Brand,
That woman void of fear,—
And if there's blood upon his hand,
'Tis but the blood of deer.

Now loud thou liest, thou bold of
mood!
It cleaves unto his hand,
The stain of thine own kindly blood,
The blood of Ethert Brand.

Then forward stepped she, Alice Brand,
And made the holy sign,—
And if there's blood on Richard's hand,
A spotless hand is mine.

And I conjure thee, demon elf,
By Him whom demons fear,
To show us whence thou art thyself,
And what thine errand here.

'Tis merry, 'tis merry, in Fairy-land,
Where fairy birds are singing,
When the court doth ride by their monarch's side,
With bit and bridle ringing:

And gaily shines the Fairy-land—
But all is glistening show,
Like the idle dream that December's
beam
Can dart on ice and snow.

And fading, like that varied gleam,
Is our inconstant shape,
Who now like knight and lady seem,
And now like dwarf and ape.

It was between the night and the day,
When the Fairy King had power,
That I sunk down in a sinful fray,
And 'twixt life and death was snatched
away
To the joyless Elfin bower.

But wist I of a woman bold,
Who thrice my brow durst sign,
I might regain my mortal mould,
As fair a form as thine.

She crossed him once, she crossed him
twice—
That lady was so brave;
The fouler grew his goblin hue,
The darker grew the cave.

She crossed him thrice, that lady
bold;
He rose beneath her hand,
The fairest knight on Scottish mould,
Her brother, Ethert Brand!

Merry it is in the good greenwood,
When the mavis and merle are
singing,
But merrier were they in Dunfermline
gray,
When all the bells were ringing.

Alice Brand

Cantata

For Three-part Chorus of Women's Voices
with Solos and Piano Accompaniment

Poem by
Sir Walter Scott

Horatio Parker. Op. 76

Allegro moderato

Piano *ff*

SOPRANO I *f*
Merry it is in the

SOPRANO II *f*
Merry it is in the

ALTO *f*
Merry it is in the

good green-wood, When the ma-vis and merle are sing-ing, When the
good green-wood, When the ma-vis and merle are sing-ing, When the
good green-wood, When the ma-vis and merle are sing-ing, When the



deer sweeps by, and the hounds are in cry, And the

deer sweeps by, and the hounds are in cry, And the

deer sweeps by, and the hounds are in cry, And the

hunt - er's horn is ring - ing, the hunt - er's horn

hunt - er's horn is ring - ing, the hunt - er's horn, the

hunt - er's horn is ring - ing, the

is ring - ing, ring-ing.

hunt - er's horn is ring - ing, ring-ing.

hunt - er's horn is ring - ing, ring-ing.

O Al-ice Brand! my na-tive land Is

lost for love of you; And we must hold by

wood and wold, As out-laws wont to do.

O Al-ice, 'twas all for thy locks so

bright, And 'twas all for thine eyes so blue,

pp

— That on the night of our luck - less flight Thy broth-er

pp

poco f

bold — I slew. O Al - ice

poco f

Brand! — Now I must teach to

p

hew the beech The hand that held the

glaive, For leaves to spread our low - ly bed, And

stakes to fence our cave.

And for vest of pall, thy

fin - gers small, That wont on harp to

stray, A

cloak must shear from the slaugh - - ter'd deer, To

keep

f

the cold a - way.

p

dim. *mf espress.*

Alice (Soprano)

O Richard! if my brother died, — 'Twas but a fa-tal

chance, For dark - - ling was the bat-tle tried, — And

for - - tune sped the lance. If —

pall and vair no more I wear, Nor thou the crim - son sheen, As —

warm, we'll say, is the rus-set gray, As gay the for - est - green. —

And, Rich-ard, if our lot be hard, ——— And lost thy na-tive land,

Richard

O Al-ice Brand, my

Still Al-ice ——— has — her own Rich-ard, ———

na-tive land is lost for love ——— of you; For your locks ——— so bright,

And he, ——— and he ——— his Al-ice ———

for your eyes ——— so blue, my na-tive land is lost for you, my na-tive

ice Brand. ———

land is lost for you. ———

mf

cresc.

cresc.

cresc.

più largo

più largo

ff

più largo

a tempo

a tempo

ff a tempo

Red. *

24404

Chorus SOPRANO I *f*

SOPRANO II 'Tis mer-ry, 'tis mer-ry, in good green-wood; So

ALTO 'Tis mer-ry, 'tis mer-ry, in good green-wood; So

'Tis mer-ry, 'tis mer-ry, in good green-wood; So

(♩. = ♩)

f pesante

blithe La - dy Al - ice is sing-ing; On the beech - 's pride, and the

blithe La - dy Al - ice is sing-ing; On the beech - 's pride, and the

blithe La - dy Al - ice is sing-ing; On the beech - 's pride, and the

oak's brownside, Lord Rich-ard's axe is ring-ing, — Lord Richard's axe is

oak's brownside, Lord Rich-ard's axe is ring-ing, — Lord Richard's axe is

oak's brownside, Lord Rich-ard's axe is ring-ing, — Lord Rich-ard's axe is

ringing, ring-ing, ring-ing, ring-ing,

ringing, Lord Richard's axe is ring-ing,

ringing, Lord Richard's axe is ring-ing,

Più mosso

ring-ing. Up spoke the mood-y Elf-in

ring-ing. Up spoke the mood-y Elf-in

ring-ing. Up spoke the mood-y Elf-in

Più mosso

King, Who woned with-in the hill, Like

King, Who woned with-in the hill, Like

King, Who woned with-in the hill, Like

wind in the porch of a ru - - in'd

wind in the porch of a ru - - in'd

wind in the porch of a ru - - in'd

church, His voice was ghost - - ly

church, His voice was ghost - - ly

church, His voice was ghost - - ly

shrill.

shrill.

shrill.

The Elfin King (Contralto)

f Why sounds yon stroke on beech and oak, *p* Our moon-light cir - cle's

screen? *f* Or who comes here to chase the deer, — Be -

lov - ed of our Elf - in Queen? Or who may dare on

would to - wear The fair - ies' fa - tal green? —

f Up, Ur-gan, up! to yon mor-tal hie, — For thou wert

chris - - ten'd man; For cross or sign thou

mf

fp *mf*

wilt not fly, For mutter'd word or ban. — Lay on him the

ad lib.

p

curse of the wither'd heart, — The curse of the sleep-less eye;

ff *ff*

Till he wish — and

a tempo *p* *più mosso*

pray that his life — would part, — Nor

b2 *b3*

più mosso

yet find leave to die.

p più mosso

Chorus

SOPRANO I *mf*

SOPRANO II *mf* 'Tis

ALTO *mf* 'Tis

poco rit.

Tempo I^o

merry, 'tis merry, in good greenwood, Though the birds have still'd their

merry, 'tis merry, in good greenwood, Though the birds have still'd their

merry, 'tis merry, in good greenwood, Though the birds have still'd their

Tempo I^o

mf

cresc.

sing-ing; The evening blaze doth Al-ice raise, And Richard is fag - ots

cresc.

sing-ing; The evening blaze doth Al-ice raise, And Richard is fag - ots

cresc.

sing-ing; The evening blaze doth Al-ice raise, And Richard is fag - ots

cresc.

bringing. Up Ur-gan starts, that hid-eous

bringing. *ff* Up Ur-gan starts, that hid-eous

bringing. *ff* Up Ur-gan starts, that hid-eous

ff

dwarf, Be-fore Lord Richard stands, And, as he cross'd and

dwarf, Be-fore Lord Richard stands, And, as he cross'd and

dwarf, Be-fore Lord Richard stands, And, as he cross'd and

p

p

p

p

Urgan (Tenor or Soprano) *f*

I fear not sign That is made — with

bless'd him - self, quoth the grisly elf, — the gris - ly

bless'd him - self, quoth the grisly elf, — the gris - ly

bless'd him - self, quoth the grisly elf, — the gris - ly

blood-y hands.

elf. *ff* But out then spoke she, A1-ice Brand, That woman void — of —

elf. *ff* But out then spoke she, A1-ice Brand, That woman void of —

elf. *ff* But out then spoke she, A1-ice Brand, That woman void of

Alice *risoluto*

And if there's blood up - on his hand, 'Tis but the blood of deer.

Urgan

Now loud thou

fear, void of fear.

fear, void of fear.

fear, void of fear.

p

ff

li - est, thou bold of mood! It cleaves un-to his hand, The

f *fp*

stain of thine own kind-ly blood, The blood of Eth - ert

pp

Brand.

Then for-ward stepp'd she, — Al-ice Brand, And made the ho-ly

Then for-ward stepp'd she, — Al-ice Brand, And made the ho-ly

Then for-ward stepp'd she, — Al-ice Brand, And made the ho-ly

Alice *molto*

And if there's blood on Richard's hand, A spotless hand is mine. And I con-

sign:

sign:

sign:

mf

risoluto *ad lib.*

jure thee, demon elf, By Him whom de-mons fear, To show us whence thou art thy.

f *ff*

self, And what thine er - rand here.

ff

f *p* *p*

Chorus

Soprano I

Soprano II 'Tis

Alto 'Tis

'Tis

poco rit.

Tempo come sopra

p mer-ry, 'tis mer-ry, in Fair - y - land, When fair - y birds are

p mer-ry, 'tis mer-ry, in Fair - y - land, When fair - y birds are

p mer-ry, 'tis mer-ry, in Fair - y - land, When fair - y birds are

Tempo come sopra

p

cresc.

sing-ing, — When the court doth ride by their mon - arch's side, With

cresc.

sing-ing, — When the court doth ride by their mon - arch's side, With

cresc.

sing-ing, — When the court doth ride by their mon - arch's side, With

8

cresc.

bit and bri - dle ring-ing, — with bit and bri - dle

bit and bri - dle ring-ing, — with bit and bri - dle

bit and bri - dle ring-ing, — with bit and bri - dle

8

f

Più mosso

p

ring-ing: — And gai - ly shines the Fair - y-land, But

p

ring-ing: — And gai - ly shines the Fair - y-land, But

p

ring-ing: — And gai - ly shines the

Più mosso

8

p leggiero

all is glis-ting show, Like the i - dle dream that De-cem - ber's beam can

all is glis-ting show, Like the i - dle dream that De-cem - ber's beam can

Fair - y-land, But all is glis-ting show, Like the i - - dle

dart on ice and snow. *pp* And *pp*

dart on ice and snow. *pp* And *pp*

beam on snow. *pp* And

l.h. *r.h.*

fad-ing, like that var-ied gleam, Is our in-constant shape, Who

fad-ing, like that var-ied gleam, Is our in-constant shape, Who

fad-ing, like that var-ied gleam, Is our in-constant shape, Who

legg. *pp*

now like knight and la - dy seem, And now like

now like knight and la - dy seem, And now like

now like knight and la - dy seem, And now like

Red. *

rit.
dwarf and ape.

rit.
dwarf and ape.

rit.
dwarf and ape.

Red. * Red. * Red. *

Andante un poco lento

Urgan *p*

It was between the night and the day,

espress.

p

— When the Fair - y King had pow'r,

That I sunk down in a sin - ful fray, And 'twixt

life and death — was snatch'd a - way — To the joy - less Elf - in

bow'r.

But wist I of a wo - man bold, Who thrice my

p espress.

brow durst sign, I might re - gain my

pp

mor - tal mould, As fair a form as

ad lib.

rit.

thine.

pp

Chorus
Moderato

25

She cross'd him once, she cross'd him twice, That
She cross'd him once, she cross'd him twice, That
She cross'd him once, she cross'd him twice, That

p

la - dy was so brave; The foul - er grew his gob - lin hue, The dark - er grew the
la - dy was so brave; The foul - er grew his gob - lin hue, The dark - er grew the
la - dy was so brave; The foul - er grew his gob - lin hue, The dark - er grew the

cave. She cross'd him thrice, that la - dy bold; He rose ———
cave. She cross'd him thrice, that la - dy bold; He
cave. She cross'd him thrice, that la - dy bold;

pp

ten. *pp* *pp*

poco a poco cresc.

beneath her hand, he

poco a poco cresc.

rose, he rose

poco a poco cresc.

He rose

poco a poco cresc.

rose, he rose beneath her hand,

be - neath her hand, be - neath her

be - neath her hand, be - neath her

ff The fairest knight on Scottish mould,

hand, *ff* The fairest knight on Scottish mould, Her brother,

hand, *ff* The fairest knight on Scottish mould, Her

Her broth - er, Eth - ert Brand!

her brother, Eth - ert Brand!

brother, her brother, Eth - ert Brand!

ff

Alice

Tempo Iº

Merry it is in the good greenwood, When the

Merry it is in the good greenwood, When the

Merry it is in the good greenwood, When the

Merry it is in the good greenwood, When the

Tempo Iº

ff

f

ma - vis and merle are sing-ing, When the deer sweeps by, and the

ma - vis and merle are sing-ing, When the deer sweeps by, and the

ma - vis and merle are sing-ing, When the deer sweeps by, and the

ma - vis and merle are sing-ing, When the dee sweeps by, and the

Richard

hounds are in cry, And the hunter's horn is ring-ing. O

hounds are in cry, And the hunter's horn is ring-ing. And mer - ry 'tis in

hounds are in cry, And the hunter's horn is ring-ing. And mer - ry 'tis in

hounds are in cry, And the hunter's horn is ring-ing. And mer - ry 'tis in

Alice

Now Al-ice has her

Al-ice Brand, My heart is lost for love of

Fair - y - land, When fair - y birds are sing-ing, When the

Fair - y - land, When fair - y birds are sing-ing, When the

Fair - y - land, When fair - y birds are sing-ing, When the

own Rich-ard, And he his Al - ice Brand. —

you, For love of Al - ice Brand. —

court doth ride, With bit and bri-dle

court doth ride, at their mon-arch's side, With bit and bri-dle

court doth ride, at their mon-arch's side, With bri - dle

pp.

ffz

ring - ing, But mer - ri - er were they in Dun-ferm - line gray, When

ring - ing, But mer - ri - er were they in Dun-ferm - line gray, When

ring - ing, But mer - ri - er were they in Dun-ferm - line gray, When

p più mosso

p più mosso

p più mosso

p più mosso

Alice

Ethert

Richard

The bells were ring-ing,

When all the bells were

all the bells were ring-ing, were ring-ing, were

all the bells were ring-ing, were ring-ing, were

all the bells were ring-ing were ring-ing, were

The Bells

cresc. e rit.
 When all the bells were ringing,
 cresc. e rit.
 When all the bells were ring-ing,
 cresc. e rit.
 ring-ing, And all the bells were ring - ing,
 ring - ing, were ring - ing,
 cresc. e rit.
 ring - ing, were ring - ing,
 cresc. e rit.
 ring - ing, were ring - ing,
 cresc. e rit.
 ring - ing, were ring - ing,

The image shows a page from a musical score for 'The Bells' by Felix Mendelssohn. The score is written for voice and piano. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked 'fa tempo' (fast tempo). The lyrics are 'All the bells were ring - - ing,'. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The score is arranged in a system with six staves. The first five staves are vocal parts, and the sixth staff is the piano accompaniment. The lyrics are written below the vocal staves. The piano part starts with a treble clef and a bass clef. The tempo marking 'fa tempo' is repeated above the first five vocal staves and below the piano staff. The lyrics are 'All the bells were ring - - ing,'. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The score is arranged in a system with six staves. The first five staves are vocal parts, and the sixth staff is the piano accompaniment. The lyrics are written below the vocal staves. The piano part starts with a treble clef and a bass clef. The tempo marking 'fa tempo' is repeated above the first five vocal staves and below the piano staff. The lyrics are 'All the bells were ring - - ing,'.

When all the bells were

ff All the bells— were

ff All the bells— were

ff All the bells— were

cresc.

ff

ring - ing, ring - ing, In Dun-ferm-line

Mer-ri - er were they, mer-ri - er were they, In Dun-ferm-line

Mer-ri - er were they, mer-ri - er were they In Dun-ferm-line

ring - ing, were ring - ing, In Dun-ferm-line

ring - ing, were ring - ing, In Dun-ferm-line

ring - ing, were ring - ing, In Dun-ferm-line

gray, When all the bells were ring - ing.

gray, When all the bells were ring - ing.

gray, When all the bells were ring - ing.

gray, When all the bells were ring - ing.

gray, When all the bells were ring - ing.

gray, When all the bells were ring - ing.



